



AMERICAN ART NEWS.

Vol. III. No. 74.

NEW YORK, APRIL 8th, 1905.

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EXHIBITIONS.

American Art Galleries.—Dr. Wiener collection of pictures, miniatures, coins from April 10.

Astor Library Building.—Colored plates from H. T. Trigg's *Formal Gardens in England and Scotland*.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Old Saxe and Sevres statuettes, etc.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Bullock Galleries.—Old paintings and antiques.

Clausen Galleries.—Paintings by Bertha Sanders.

Durand-Ruel Galleries.—Paintings by Alfred Sisley and Jongkind and old masters.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Old masters of the Dutch, Italian, Spanish and English schools.

Fifth Avenue Art Galleries.—Pictures by late P. E. Rudell.

Fine Arts Gallery.—Society of American Artists, through April.

E. Gimpel and Wildenstein Galleries.—Pictures by Henri von Daur.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs and potteries.

Klackner Gallery.—Paintings by modern artists.

Knoedler Galleries.—Exhibition of water-colors by Winslow Homer and portraits by Francis Day.

Lanthier's Old Curiosity Shop.—Antique and modern jewelry and silver.

Lenox Library Building.—Exhibition of British mezzotints.

McClees Galleries, Philadelphia.—Modern American paintings.

Montross Gallery.—Ten American Painters annual exhibition, March 25 to April 13.

National Arts Club.—Municipal Art Society display.

Oehme Galleries.—Paintings and water colors.

Powell Gallery.—Paintings by Cornoyer.

Pratt Institute (Brooklyn).—Paintings by John W. Alexander.

Rohlf's Art Galleries.—Highest Grade American Art.

Schaus Gallery.—Fine modern Foreign and American paintings.

Vose Galleries, Boston.—Exhibition of important representative canvases by the late George Inness.

Wunderlich Galleries.—Early English mezzotints.

SALES.

American Art Association.—Sale of Wiener collections, date to be announced.

Fifth Avenue Art Galleries.—Sale by James P. Silo of Rudell pictures, evenings April 13 and 14.

ANNUAL SOCIETY DISPLAY.

Portraiture, as usual, is perhaps the distinguishing feature of the twenty-seventh annual exhibition of the Society of American Artists, now open at the Fine Arts Galleries. It is safe to say that seven out of ten visitors to this display

izing this fact, send to the exhibition their presentments on canvas of these personalities. Who shall say, for example, that John W. Alexander's clever and original presentment on canvas of a woman so much talked of as Mrs. Clarence Mackay, is not the best drawing card imaginable for the society? In



PORTRAIT OF POPE PIUS X.
By J. Charles Arter

will hold in memory the portraits more than any other of the pictures, or of the sculptures shown. This is due to the facts that having one's portrait painted is the fashion of the day and also that portraits, as a rule, make a more direct appeal to the interest and attention of the average person, not an educated art lover, than do landscapes, marines or figure work.

The personalities of men and women discussed in the public press are also always interesting to the general public, and many modern portrait painters, real-

izing this fact, send to the exhibition their presentments on canvas of these personalities. Who shall say, for example, that John W. Alexander's clever and original presentment on canvas of a woman so much talked of as Mrs. Clarence Mackay, is not the best drawing card imaginable for the society? In

But with all due credit to Mr. Alexander's original and clever work, beautiful in its color scheme of light grays and blues, charming in drawing, conception and idea, and only marred, it would seem, by the curious distorted effect of the left arm, there are other portraits in the display which should not be passed by. Among these are Mr. Alexander's own

"Butterfly," a characteristically decorative and effective canvas, perhaps a trifle too hot in its flesh colors, and recently reproduced in this journal, and his "A Mother," really a modern Madonna, notable for its exquisite grace and refinement of expression. As was said when the canvas was shown at the Pennsylvania Academy, the figure of the man might better have been omitted.

Of other portraits in the display there come to mind, as standing out from their fellows, Robert Henri's full length of Mr. F. Ambrose Clark, shown in Philadelphia and described at the time; his "Spanish Dancer," reproduced in this journal, and which while technically not a portrait, comes under that head—a most unusual piece of technique and color; Irving R. Wiles' splendid composition, a portrait of his wife and daughter, also a fine piece of technique, and an excellent likeness of William B. Smedley; of Howard Gardiner Cushing's two three-quarter length female portraits, really arrangements in white and gold, well drawn and glowing in color; Samuel Isham's portrait of a lady, beautifully drawn, and sweet in expression, but hard in color; Benjamin Porter's portrait of a boy with the rich color qualities of a Gainsborough; William M. Chase's bust portrait of a gentleman; Carroll Beckwith's dignified and strong three-quarter length seated portrait of Richard Ewart; Kenyon Cox's strongly painted bust portrait of Emil Carlsen; John Lambert's fine head of an actor, shown in Philadelphia; Walter Florian's full-length standing portrait of Carl Schurz, admirable in technique and recalling his famous Joseph Israels in the modeling of the face, and Wilhelm Funk's three-quarter length presentment of Wm. C. Le Gendre, shown in Philadelphia—a virile work—and his half-length of Mrs. George McKinlock, a good technical performance.

There are other portraits shown perhaps of a less distinctive character, and among these Julian Story's really stunning full-length portrayal of his wife, Mme. Eames, which is now an "old story," as it has been shown at various exhibitions and dealer's galleries for two years past. Notice is also due notably to S. J. Wolf's portrait of James R. Hay; Louise Cox's charming child picture, "Waiting;" Robert Vonnob's full-length of Chester S. Lord, a conventional but strong canvas; Paul Moschowitz's decorative portrait of a lady; Alphonse Jonger's well painted and thoughtful portrait of a violinist; William Thorne's thoroughly good full-length of Mrs. Floyd Wesley Finch; Mrs. Cox's "Blue and White," another child picture, very natural and lovely in expression, delicate in color; the same artist's delightful composition, "Mother and Child;" W. Glackens' portrait of Mr. Fitzgerald, the art critic, recalling Whistler, but thoroughly strong and good; Sargent Kendall's full-length seated portrait of a lady, clever in technique, and good in expression; Helen Watson Phelps' portrait of Henry B. Snell, and William T. Smedley's three-quarter length standing and clever presentment of Mrs. Smedley.

The salon of the Independent Artists in Paris has for the first time received the official sanction of the Minister of Fine Arts, M. Dujardin Beaumetz. It contains this year 4,269 works, many of them grotesque in the extreme, but some 200 pictures are remarkably good. Among the artists are Dagnac, Bernard Boutet, Robert Besnard, and de la Rouchefoucauld.

IN THE ART SCHOOLS.

The Century Magazine very kindly loans each week original drawings by its contributing artists, for use in the Reuterdahl illustration class at the Art League.

Sketches and paintings by Will Howe Foote, including landscapes and figure pieces, will be exhibited at the Art League the second week in April.

One line of the work carried on by the Department of Fine Arts at Pratt Institute is the training of teachers and supervisors for drawing and elementary manual training. Five hundred and twenty-four positions have been filled by students on leaving the Institute so far as reported, and between April and October last, forty-seven positions were filled.

Through the courtesy of Charles W. Hawthorne, a scholarship, consisting of free tuition in the Cape Cod School of Art for the coming summer will be awarded for the best work done in the morning portrait class at the Art Students' League this season.

Mrs. William Sheehan, Mrs. J. H. Flagler, Miss Clover Boldt and Miss Kora Barnes have recently been elected to the advisory board of the School of Applied Design for Women.

Alphonse Mucha, the celebrated poster artist, is giving a course of eight lessons on general conventionalization, at the School of Applied Design for Women.

Virginia Hargraves Wood will manage Charles W. Hawthorne's Cape Cod School of Art, which will open June 1. The work will be done entirely out of doors. Classes are for men and women, and oil, water-color and pastel will be used. Three criticisms a week will be given. The price of tuition is fifteen dollars per month. The school will meet at the new studio which has recently been built for its accommodation in Provincetown, which is at the extreme end of Cape Cod, and is the oldest and most picturesque fishing hamlet on the New England coast.

Competition for the scholarship given by the Society of Beaux Arts architects will begin on April 29 this year. The winner of the prize receives a purse of \$2,500, and is admitted directly into the first class of the Ecole des Beaux Arts in Paris, thus saving at least two years of preparatory work.

These competitive examinations to count in Paris, can only be given by alumni of the Ecole des Beaux Arts. The New York society has branches all over the country, and its aim is not to teach men who cannot go to Paris the regular course of artistic draughtsmanship as taught at the Beaux Arts.

A competition open to all art schools and art departments of colleges in the United States, with the exception of those in New York City, will be held at the Art Students' League, April 15, 1905. Ten scholarships will be awarded, five upon antique drawings and five upon life drawings. As many students as wish may compete from any one art school, but no more than one antique prize and one life class prize will be awarded to any one institution. Scholarship holders will be entitled to free tuition in any one class at the league during the term of 1905-6. All drawings submitted must be accompanied by a letter certifying that the candidate is an art student in good standing.

WASHINGTON NOTES.

Twenty-five valuable paintings from the collection of Senator Clark have been loaned to the Corcoran Art Gallery, and are now on view in the upper loan room. They are mainly the work of 19th century artists, although some six belong to an earlier period. There is a wonderful Corot, a mass of dark trees, on the right, with a low shadowy foreground, where a group of nymphs are dancing, and a hill sloping down to a gentle valley, wrapped in opalescent gray. The luminous sky is a miracle of craftsmanship. Two other Corots in this collection are a tiny formal Italian landscape, and the figure study of a young girl with a mandolin. There are two Daubignys, one a Dutch landscape representing the artist at his best, the other a river landscape, "At Sunset." A small Constable is rich and decorative in tone, but somewhat artificial in composition. The next largest picture to the Corot is a fine Troyon, a landscape and cattle. Dupré is represented by a large picture representing cattle crossing a bridge in level country, with a stormy sky.

One of the few figures shown is a Chardin. Jules Breton's "Potato Gatherers," distinguished in composition and skillfully drawn and painted, has, nevertheless, no tone, nor is it harmonious. There is a fine Hoppner, and a tiny head by Gerard Dow, hardly larger than a cabinet photograph, a perfect gem. This loan collection affords a splendid opportunity to the public to acquaint themselves with these fine examples of the artists mentioned.

James Henry Moser has recently been requested to contribute works to the exhibition of American water-colors now open in London, to the American Water-Color Society's exhibition in New York, the Philadelphia Art Club, and the Pennsylvania Academy spring exhibition. As all of these invitations insure exemption from injury, and the last was for a group of six, Mr. Moser naturally looks upon them as significant and welcome evidences of appreciation.

Two interesting pictures of Washington are now on view in the windows of an F Street bookstore. One is a view of the White House from the old canal at Seventeenth and B Streets, as it was in the time of President Tyler, and the other the Capitol in the early forties. Both are oil paintings, by W. H. Bartlett, an English artist, and carefully accurate. Although their first value is an historic one, they are artistically above the average of such work.

The annual meeting of the Washington Water-Color Club was held last week, the following officers being elected: James Henry Moser, president; Bertha E. Perrie, vice-president; Agnes Grace Atwater, secretary, and Carl Weller, treasurer. Robert Coleman Child, William Fuller Curtis, and Mathilde Mueden were chosen for the board of managers. W. H. Holmes, the retiring president, declined renomination.

Mr. William H. Hilliard, the American artist who died last week in Washington, was buried in Greenmount, Baltimore. Among his well-known pictures were "The Fight Above the Clouds," which sold for ten thousand dollars, a portrait of President Garfield, and the tomb of John Howard Payne, the author of "Home, Sweet Home."

PITTSBURG (PA.) ART NOTES.

The art galleries of the Carnegie Institute are at present occupied with the institute's permanent collection. For the last two weeks in May the Pittsburgh Architectural Club will have its exhibit there. This exhibit will be held in connection with the convention here of the National Association of Architects. The exhibit will include Richardson's original drawings of the Pittsburgh courthouse, one of the noblest monuments of the late architect.

John W. Beatty, director of fine arts, Carnegie Institute, was in New York during the week in connection with a statuary collection which the institute is purchasing. Director Beatty does not expect to go abroad in connection with the purchases. A generous fund has been set aside by the institute for the purpose. Not only will the collection contain casts of the best statuary of the world, but also casts of the more important architectural subjects. In addition to the institute now building separate halls will be used for the statuary and for the architectural display.

A curious and interesting group of oil paintings of the Venetian school has been brought to Pittsburgh by Rev. John DeVille, collected on a visit to his native town of Moena, district of Cavaise, in Tyrol, Austria. There are twenty-one quaint canvases in all, which are being exhibited at a local gallery. Most of the paintings are works of Ignaz Unterberger and Rovisi, artists who flourished during the eighteenth century, and nearly all of them deal with biblical subjects. Some of them are very large, with paintings on both sides of the canvas, having been prepared for banners in the Church of St. Vigilius, Moena, and the Church of St. John, Vigo, Fassathal. Rev. Father DeVille came into possession of the paintings through his cousin, the daughter of John Baptist Felicetti, an artist who did some work for the different churches in Fleimsthal and Fassathal. These paintings will be on view until April 1; then for two weeks D. B. Walkley, of New York, will exhibit in the same gallery some thirty canvases, Dutch subjects made while the artist was abroad last fall. August Wunderly is expected back from Europe April 1 with twenty canvases collected by him while abroad. In the collection by him while abroad, including some of Watson's Scotch cattle pieces and Jose Weiss's landscapes.

The mansion built by Governor Tilden in Twentieth Street, overlooking Gramercy Park, is soon to become the home of the National Art Club. Negotiations with the Tilden heirs have just been concluded, but the price paid them was not made public. The house is perfectly adapted to the requirements of the 1,300 artists holding membership in the club. Governor Tilden designed it with the idea of permanent occupation as a public library after his death.

Otto von Krumhaar has recently completed a three-quarter length standing portrait of President Roosevelt. The picture was painted in three sittings, one of a few minutes' duration, given in the artist's studio in the Bryant Park Building when the President was here in February, and two at the White House last month. The picture is a thoroughly satisfactory likeness of the President, and is one of the best that the artist has yet painted, being neither a caricature nor an exaggeration, as too many of the portraits of the President are. It depicts him standing in a characteristic attitude, with right hand firmly grasping a post, is fresh in color, and, as said above, is a faithful likeness.

NOTES FROM BOSTON.

Mr. Emil H. Richter, curator of the department of prints, Museum of Fine Arts, left Boston recently for six months of study in the print cabinets of London, Paris, Berlin, Dresden, Vienna, etc.

The exterior of the new Custom House will be adorned by a series of heroic statues, typifying continents, nations and cities. Four chief groups representing Europe, Asia, Africa and America will be by Daniel C. French. Other work will be done by Louis St. Gaudens, Carl Eitter, F. M. L. Tonnetti, etc.

Mr. Richard M. Saltonstall has kindly offered to lend to the Museum of Fine Arts for the coming season Millet's great picture of "The Sheep Shearer," which will be hung in the Fifth Gallery early in April.

The twenty-eight paintings which have recently been hung in the Japanese corridor of the Museum of Fine Arts are exhibited together to give a notion of several concurrent efforts among Japanese painters during three of the most brilliant centuries of their activity. The examples are taken from the Kano, the Tosa, the Zen, and the popular (or the "ukiyo") artists.

Jean Paul Selinger, Boston's portrait and figure painter, has been awarded the first prize of \$1,000 for a calendar offered by the Osborn Publishing Company. Mr. Selinger is a pupil of the Munich Academy.

The exhibition of pictures by Carl Gordon Cutler, which is to be opened tomorrow, is the first exhibition of this artist's works held in Boston. He is a graduate of the Museum of Fine Arts School and has resided abroad for the past five years, a pupil of Benjamin Constant and J. P. Laurens.

Daniel Chester French is reported to have completed a bust of James Russell Lowell for Harvard University. The bust, which is about three feet high, will be cast in bronze and will occupy a place against Massachusetts Hall.

The Copley Society exhibition of works of Claude Monet, supplemented by eleven pieces of statuary by Rodin, has excited such interest in Boston that it will be continued until April 15. There are more than one thousand paid admissions each day, to say nothing of the members of the society, who have free ingress. The interest is as great as, if not greater than, that shown in the Whistler exhibition last season in Boston.

There are 95 pictures shown, embracing a great variety of subjects. Thus there are five views of Giverny, six of Vetheuil, in which two villages much of the artist's life was passed, two of Bordighera, a painting "On the Border of a Fjord, Christiania", and a study of a neighboring village, the Rouen cathedral, six views of London, no less than thirteen of the Seine at various times of day, under different aspects, and near different river villages, together with three portraits, one of Madame Monet in a garden, one of Madame Monet and child, also in a garden, and one of Leon Peltier.

The eleven Rodin sculptures shown at the present Boston exhibition are loaned by Messrs. John W. Simpson, Henry L. Higginson, Eric Pape, and Charles Scribner.

AROUND THE STUDIOS.

Mr. Florian has returned from Washington, where he painted the Wallace children, grandchildren of Chief Justice Fuller. The family are so pleased with the work that they have placed the portraits on exhibition.

Arthur Freedlander is giving a series of Saturday afternoon receptions at his studio in the Bryant Park Building, and gave an evening musicale there on March 30.

Nelson W. Bickford, well known as a painter, has recently turned his attention to sculpture, and in the same line of work as that of his paintings, namely, animals. At the last Academy it will be remembered that he showed several small bronze statuettes, noticeably that of a "Strutting Turkey," and a swan. A spirited animal group is called "The Death Struggle," representing a mortal conflict between a lioness and a large snake, partly coiled around the body of the lioness. Another statuette shows the dead lioness, the snake caught by her claws and held fast by the dead body. These groups are full of movement and are most realistic.

Mr. Alfred Klotz, who married Miss Agnes Boone in December, is now in Rome with his wife, where he is studying art. Mr. Klotz has done some good work, his pictures having been exhibited in the Salon. A few years ago he bought a quaint old place in France, Rochefort en Terre, where he and Mrs. Klotz will spend the summer.

H. T. Legget, the industrious young artist and writer, has his studio at the Ansonia, where, with characteristic energy, he has accomplished a great amount of valuable work, both as painter and author. His book is already completed and will soon be brought out. The illustrations are his own and the cover will present an attractive design of his original workmanship. As a scholar under Mr. Chase he had sound training and he was also fortunate in coming under the stimulating teaching of a well-known pupil of John Ruskin, Mr. Cook, of London. Mr. Legget will, in the course of the spring, cross the Atlantic in the interest of his work.

Lucius Hitchcock and his wife have returned to their home in Holland, where the artist has lived for the past eighteen years.

Henry Mosler's canvas "The Umbrella Mender," recently exhibited in Springfield, Mass., has just been purchased by several prominent citizens of that progressive city, as a permanent adornment of a famous hostelry there.

The subject of this canvas is a bit of Mr. Mosler's favorite Brittany. In a large, wide-chimneyed living-room and work-room combined, bright with

plants and sunshine, two little girls gravely await the old umbrella mender's answer to their question: "How long will it take?" The open window, with its snowy muslin curtain, reveals stretches of wide farm land and lets in delicious draughts of the warm "outer light."

An interesting portrait of Pope Pius X., by Charles Arter, now on exhibition at the Catholic Club, No. 120 West 59th Street, has the distinction of being the only one ever painted from life by an American artist.

Through the influence of Signor Agazzi, director of the Basilica of St. Marks, and an intimate friend of the Pope, Mr. Arter, while in Rome last June, obtained the consent of His Holiness to paint his portrait, and was also permitted daily access to the Vatican in order to study the expression and bearing of his distinguished subject. The regular sittings were given

ART NOTES FROM PARIS.

The late Rodolphe Kann bequeathed to the Louvre a fine portrait of a man, by Thomas de Keyser, especially welcome since the Louvre contains no authentic work of this artist, and but one picture ascribed to him.

The sixth exhibition of the New Society of Painters opened March 16 in the Galerie Georges Petit. Almost all the exhibitors are well known, and while there is no superlatively fine work shown, there is plenty of talent, and some charming pictures. Jacques Emile Blanche contributes a broadly painted, excellent portrait of Lady Colthurst, and a large still-life, a salmon surrounded with a mass of choice hors d'oeuvre calculated to create an appetite in the most dyspeptic. Charles Cottet sends fine realistic studies of the nude, Breton landscapes, and a "Cathedral of Segovie." Lucien Simon's

BALTIMORE ART NOTES.

The Maryland Institute will have an adequate and properly lighted exhibition gallery in their new building for paintings and sculptures. Thirty-one sets of plans have been submitted to the committee in charge of this matter. The names of the architects are not signed, so whichever one is accepted it will be purely upon its own merits.

Wednesday and Saturday afternoons the public enjoy Mr. Walters's Art Gallery, but, as stated before, it will not be open much longer, as rebuilding of the new gallery will soon begin. Besides Mr. Walters's famous pictures, the Oriental ceramics and bronzes give much pleasure. Among the latter are a colossal bust of Augustus, and a life-sized bust of a young man with the family features of the Caesars,

a statue of Paris holding the apple, a little Mercury, a Jupiter a Venus at the Bath, and five bronze cistea from Etruscan tombs, which are incised with decorations and have little figures as handles for their covers. Mr. Walters has been in town lately. He will spend his summer as usual abroad.

There are few more interesting houses in Baltimore than that of Mr. Walter de Curzon Poultny, who has probably the finest private collection of pictures in Baltimore. Among the most valued is one by Benjamin West, "Penn's Treaty With the Indians," painted and signed by him in 1798. His "David and Bathsheba," by Domenichino and Baladchino jointly is one of the most attractive of his possessions.

It came from Baron Rensburg's collection fifty years ago, and was bought by Mr. Poultny's father. Several pictures of battle scenes by Bordone and Cortesè, painted in 1665, are interesting to art lovers. A large picture of "Diana After the Chase," by Polensburg, and others by Grotti are also among his collection. One of his pictures, it is claimed, is by Paul Veronese. Among the family portraits is one of Ellen North, the first white child born in Maryland, and painted by Charles Peale. There are also many portraits of Mr. Poultny's family painted by the artists of their day. His nephew, the late Richard Curzon Poultny, who died in England three years ago, was most successful in his miniatures, both here and abroad, and while in England painted those of Lady Londonderry, Lady Beatrice Butler, now Lady Pole Carow, Lady Ponsonby, and others.

Mr. James Teackle Dennis gave a clever illustrated lecture upon "A Winter's Excavation in Egypt" in McCay Hall at the Johns Hopkins University the other afternoon. Mr. Dennis is very enthusiastic over his work, and will go to Egypt again this spring to pursue his researches in the tombs.



At Heineman Galleries

"HARD LABOR"

By Prof. Th. Kisel

at intervals and Mr. Arter was at all times obliged to wear evening dress.

This portrait, a full length, reproduced in this issue, represents His Holiness standing dressed in his house robe, with right arm raised in the act of pronouncing the benediction—against a deep red background, bearing the Papal coat of arms. The expression is that of a kindly, gentle nature, genial and affectionate, but without determined. It is said that Pope is particularly pleased with this, his latest portrait, because of its simplicity.

Mr. Arter numbers among his other portraits those of Mrs. Alfred Marshall and her two children, Mrs. Charles Steinway, Mrs. George Fahys and daughter, Miss Fay Davis, Mrs. Dr. Luther Crowl, Lady Willshire, etc.

Elliott Daingerfield has finished two more of his mural decorations for the Lady Chapel of the Church of St. Mary the Virgin. These are altar panels representing the "Angel of Incarnation," a woman's figure, and the "Angel of Resurrection," the figure of a man. Both were put in place last week. The artist is still busy on the remaining two pictures, which will complete his decorations for the chapel.

"Masquerade" is a fantastic composition of brilliant color, and his watercolor, "The Market Parade," is remarkable in execution, and seems to have been painted *con amore*. Rene Maynard sends some attractive landscapes, of which a "Sunset at the Side of the Corso" is exquisite and rare in effect. The light is white, the trees of the foreground are enveloped in it, and almost disappear in its brilliancy. This is no invented effect, and the artist has reproduced what he has seen with a sure brush. Another marine sunset is very interesting, as are all the pictures shown by him. Fritz Thaulow has some fine landscapes as usual, limpid water, with mother-of-pearl reflections, whose secret M. Thaulow guards jealously, and winter scenes, of which "Night in Corrèze" is extremely beautiful.

Ignacio Zuloaga always attracts attention. One may not admire his painting, but it never escapes notice. In "The Family of Gitan," the toreador holding the child, and the child as well are powerfully painted, but the absolutely flat background detracts from the effect.

Walter Gay has some charmingly natural interiors. Auguste Rodin sends a bust and a group.

AMERICAN ART NEWS.

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Copies of "The American Art News" are now on sale at Brentano's, No. 6 Union Square, this city, and John Wanamaker's and E. C. Rahme's, 38 North Broad Street, Philadelphia, Pa.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Realizing that it is often inconvenient, if not impossible, for buyers and collectors to attend art auction sales in New York, or elsewhere, this office is prepared to execute orders for purchase at such sales, giving prospective buyers the benefit of expert knowledge and acquaintance with values. We are also prepared to execute orders for the purchase of pictures or art objects from studios or galleries at a reasonable commission.

Not in memory have New York art lovers and collectors had such a succession of exhibitions and art auctions as during the past three weeks. Following the sale after an exhibition of old pictures owned by Mr. Ehrich, came the opening of the Society, and Ten American Painters' displays, the exhibition and sale of the Brandus and King collections, and following these, this week has brought the exhibition and sale of the Blakeslee pictures. Coincidentally the Metropolitan Museum has held a retrospective exhibition of the work of students at the American Institute in Rome, there has been an exhibition of the Municipal Arts Society at the National Arts Club, and several minor displays in dealers' galleries. Truly a feast for the art lover and student.

And now the cat is out of the bag, and, fortunately for the organization, the statue is out of the club. In other words, in a room in a house near Fifth Ave., there is being exhibited at an admission fee, the so-called Aphrodite of Praxiteles, better known as the cooked or "De-Kayed" Venus, recently exploited by the National Arts Club and the New York Times, through the press agent work of a club member, who is also the art writer for the Times. It is an evidence of the changes that come in men's minds with the flight of years, to recall the fact that this same writer a score or more of years ago inveighed most strenuously against what he called the "hippodroming" or "Barnumizing" of Muncey's celebrated canvas, "Christ Before Pilate," an original picture of great power. He has learned to find that "hippodroming" probably pays better than art writing or criticism. But how about art reputation?

The result of the Peters-Hilprecht controversy in Philadelphia, which has so

stirred archaeological circles, not only in that city, but everywhere, although not definitely reached, can be forecasted by the resignation by Dr. Hilprecht of his post as curator of the Babylonian section in the Free Museum of Science and Art, and as Clark Professor of Assyriology in the University of Pennsylvania. This resignation has been predicted from the first by Dr. Hilprecht's accusers, and it certainly would seem as if, even with the anticipated white-washing report of those trustees who are favorable to him, there was no other way out of the dilemma for him. It is a regrettable fact that up to the present Dr. Hilprecht would seem to stand convicted in public opinion of unprofessional conduct, to say the least. It is said that Dr. Hilprecht will leave America for good, and will reside hereafter with his American wife in Germany. Thus endeth another American art scandal.

The election of William M. Chase by unanimous vote to fill the vacancy in the ranks of the "Ten American Painters," caused by the death of John H. Twachtman was an interesting event of the week. The choice is generally approved by artists everywhere, and there can be no question as to his qualifications for membership in this small but clever body. But how will Chase's election to "The Ten" affect his relations to the Society, and what does the Society think of the election and consequent defection? That's another story!

An exhibition of water colors by John S. Sargent opened recently at the Carfax Gallery, London.

Editor of *The American Art News*:

LONDON, March 10, 1905.

DEAR SIR:—I shall be much obliged if you will allow me to contradict certain suggestions made in an article entitled "An Artistic Misunderstanding," which appeared in the *American Art News* for February 25.

With regard to the much disputed portrait ascribed to Velasquez which was recently acquired by the Boston Museum, I wish to state:

That I visited Boston to see the pictures there and in no way as representative of the New York Sun or any other journal. While there it was natural that the Museum authorities should ask my opinion of the Velasquez, and they gave me every opportunity for a close examination. My personal opinion was simply the statement of my personal conviction—it was given with a full knowledge that so high an authority as M. A. de Beruete did not believe the picture to be by Velasquez. I may have been wrong. I shall be glad to admit it if it is proved to be merely a copy, but for the present I adhere to my belief in its genuineness.

The letter from M. de Beruete I did not see till I received a copy of your journal over here, nor did I know that it had been published. It is impossible that my return to England was in any way the result of its publication. I came back when I had transacted the business connected with the Burlington Magazine for which I had come over.

I may add that the April number of that journal will contain an article by Mr. Lathrop dealing at length with the question of the "Velasquez."

Yours faithfully,

ROGER E. FRY.

PHILADELPHIA ART NEWS.

The Philadelphia Water Color Exhibition opened on Saturday last with the usual reception and private view at the Academy of Fine Arts. In conjunction with it are shown the pictures en bloc from the New York Water Color Society, and a group of forty-one pictures by Elizabeth Wentworth Roberts. The display is a good one, and although the majority of work shown is above the average no notes have been struck that are particularly new. The most striking group is probably that made up of the seven or eight color etchings by Mary Cassatt. They are drawn with her usual facility and truthfulness and have much truth of color. A group of colored etchings, lent by T. Gardner Cassatt, a set of which was exhibited at the Durand-Ruel Galleries in New York, are very Japanese and beautiful in treatment. Next to Miss Cassatt's are three charming bits of old Europe by Charles E. Dana. Sarah C. Sears has two important portraits, which are interesting for a certain fidelity to nature and a freshness of color.

Childe Hassam is represented by six pictures, done in his usual manner, and full of brilliancy; "The Flatiron Building," New York, by Colin Campbell Cooper, is particularly clever. Near this are five sunny landscapes by Hugh H. Breckenridge. William M. Chase has an interesting picture called "On the Beach at Zandvoort," full of sunlight and atmosphere, and Sargent is represented in quite an unusual manner by a little picture called "A Venetian Canal."

A striking and individual group is that of Jules Guerin, exceedingly well worth examining. Hanging in the transept are some interesting drawings by the young illustrator, Sarah S. Stillwell, by Ross Turner, Hiroshi Yoshida—Ellen Wetherald Ahrens and Henry C. Mercer. Louise Wood has three pictures. A charming landscape called "Among the Cliffs of Yorkshire" and "A Portrait Sketch" particularly show the poetical quality of her work. Cecelia Beaux is also represented by a portrait sketch.

Unfortunately it is not possible to mention all the pictures that deserve notice, but the visitor will not overlook the works of George Wharton Edwards, Hopkinson Smith, Charles C. Curran, Elizabeth Bonsall and Blanche Dillaye, who has a clever group of six landscapes.

The group by Elizabeth Wentworth Roberts should be studied by itself, as it is strongly individual and full of the atmosphere of the French studio.

The Philadelphia Sketch Club holds its regular monthly meeting today. "The April Shower" and "A Japanese Kimono" are the subjects for competition.

The Fairmount Park Association has approved the full-sized bronze statue of the late Mathias Baldwin by Herbert Adams. This statue was to have been completed in May, but in view of sudden unavoidable delay the time has been extended three months until September 1 for Mr. Adams to deliver the statue.

Marjorie E. Watnough has sold her picture called "A Composition Sketch," on view at the Plastic Club exhibition.

A portrait bust in white marble and of heroic size, of the late Anthony T. Drexel, is to be presented to the Drexel

Institute, of which he was the founder, by his daughter, Mrs. Alexander Van Rensselaer.

CHICAGO ART ECHOES.

The opening of the eighteenth annual exhibition of the Chicago Architectural Club took place last week in the galleries of the Art Institute. A formal reception was tendered to members and their friends on Thursday evening. The exhibition is the most attractive and successful one ever held by this organization. The showing of serious work demonstrates the fact that this society of young architects is wholly abreast of the times in virility and originality. Especially interesting to the layman is the fine showing of terra cotta objects, plaster reliefs, brass accessories to the architect's work, and decorative panels of high merit. The catalogue presents 453 works admitted by the exhibition committee.

The annual traveling scholarship donated by Victor Falkenau for the best design of a city residence was awarded to Charles Herrick Hammond.

Noteworthy in the exhibit is the capital showing of work by the Chicago School of Architecture. The College of Architecture of Cornell, the Drexel School of Architecture, the Columbia University School and the Massachusetts Institute of Technology. Much local pride is shown in the plans for the development of a city beautiful as presented by the D. H. Burnham Company. Scientific hospital construction has also received especial attention.

In this exhibition Washington Hull is showing the plans of the Memorial Continental Hall which the congress of the Daughters of the American Revolution will occupy in Washington this month. The Century Company has also loaned the London studies by Birch Burdette Long, which won so much attention during the winter.

Domestic architecture has received an important place, but the cry for a national American style is still unanswered. Many designs are picturesque, but there is no universal tendency toward some crystallized form.

Conspicuous is the Max Mauch memorial, consisting of pieces of his work loaned by Mr. Beil in honorable recognition of the late sculptor, who was a member of the Architectural Club. Two bronze plaster replicas are also shown, as well as a fountain by Helen Mears which was awarded a silver medal at St. Louis.

In the Joseph Twyman memorial room are many exquisite examples of furniture craft and designs by this Morrisite. The exhibit is made, in fact, under the auspices of the William Morris Society. Some beautiful pieces of carved work in chairs, tables and screens are to be seen as well as some fine metal work.

The Alumni Association of Decorative Designers of the Art Institute is giving its first exhibition of drawings in this city. An entire gallery, which has been especially decorated for this occasion, is devoted to this exhibit. The gallery itself is a charming symphony in brown tones, a practical illustration of the fine arts of these representative designers. There are 191 designs shown in black and white and in color, displaying the decoration of numerous articles from windows and mural panels to teacups.

Five of Oliver Dennett Grover's Venetian subjects have met with unqualified praise in Boston.

WITH THE DEALERS.

The exhibition of early American portraits is being prepared at the Ehrlich Galleries, No. 8 West Thirty-third Street, but there has been unavoidable delay, and it is not yet ready to be opened to the public. Meanwhile there are now being shown at these galleries four unusual examples of Sir Henry Raeburn, portraits of Daniel Graham, Mr. and Mrs. Innes-Ker, and an interesting portrait of Raeburn by himself. Mr. Ehrlich has owned this latter portrait for nearly eighteen years, but has never before shown it, as he was not thoroughly convinced of its authenticity. He now feels that he can assert with absolute confidence that it is indeed Raeburn's work. There is also a spirited French portrait of the celebrated actress Adrienne Lecouvreur, by Grimaux, but the star picture of the gallery is that of "Susanna and the Elders," by Ludovico Carracci.

The exhibition of mezzotints continues at the Wunderlich Gallery, No. 220 Fifth Avenue.

So much interest has been shown in the Arthur Davies exhibition at the Macbeth Gallery, No. 237 Fifth Avenue, that it has been decided to continue it for another week. These peculiar canvases may therefore be seen through April 15.

The Kelekian Gallery, No. 252 Fifth Avenue, is now showing some fine silk rugs in all sizes, suitable for country homes, or yachts. These rugs range in price from only \$35 to much larger amounts for the finest examples. They come in many delicate shades as well as in the rich dark hues associated with Persian rugs. Besides the usual assortment of tapestries, brocades, velvets and embroideries, there are some framed Italian needlework pictures of the 15th and 16th centuries. There are also many attractive buckles, chains and pendants, insuring an extra touch of beauty to dainty summer gowns, as well as rings in curious designs and settings.

The extensive collection of the late Dr. Wiener—it numbers over 2,000 catalogued articles—is now being prepared for sale at the American Art Galleries, No. 6 East Twenty-third Street. This collection includes gold, silver and bronze coins and medals, fine art and other books, oil and water-color paintings, miniatures and bric-a-brac of all kinds. It is sold by order of the executors, will be placed on view as soon as it is ready, and the sale will take place next week, the dates to be announced.

Although depleted by the fine collection sold at auction this week, the Blakeslee Galleries, No. 358 Fifth Avenue, have some interesting pictures. A charming portrait of Kitty Fisher, by Sir Joshua Reynolds, may now be seen there, and the splendidly executed portrait of a woman by Cornelius Jansen has just been received. Mr. Blakeslee recently sold a very fine example of this master's work.

The Proctor East India House, No. 144 Fifth Avenue, is now showing attractive furnishings and draperies especially adapted to summer homes. One scheme of furnishing has the walls covered with grass cloth in an ecru tint, with window draperies in the same hue of Antioch cloth, a curiously woven, loose meshed cotton fabric, made in this country. It allows the light to pass through, and falls in soft

folds. For heavier curtains, portieres, cushions, etc., an English chintz, with pale yellow and pink roses on a cream-colored ground harmonizes admirably. The furniture for this room is of wicker in the natural shade, and a lamp of dull green Japanese pottery, has one of the hand-painted silk shades which this house makes a specialty of furnishing to order, from exclusive designs. If desired, shades are also made of the chintz, to match the hangings and cushions. The wicker furniture is also shown in a grayish lavender tone to accompany the French gray furniture, another specialty of the firm, in green or in brown.

By order of the executors, the collection of paintings of the late Mr. P. E. Rudell will be sold under the direction of Mr. William Clausen at the Fifth Avenue Art Gallery, No. 366 Fifth Avenue, by Mr. James P. Silo, on the evenings of April 13 and 14. This collection will be on view at the same galleries from Monday until the evenings of the sale.

A fine selection of old Saxe and Sevres statuettes, vases, boxes, and fine etuis and bonbonnières in Battersea enamels are now being shown at the Bonaventure Galleries, No. 6 West Thirty-third Street.

Two panels exhibited at St. Louis by the Tyrolean artist, Riss, are now in the Oehme Galleries, No. 384 Fifth Avenue. One is a nude figure, in a crouching attitude, against a blue background, the other a strong figure of a man on the very edge of a cliff, a lamb over his shoulder, defending himself from the attacks of a large eagle. The figure is strongly outlined against a deep yellow sky, the abyss deeply blue, and the whole impression is of force and skill in handling. The two panels in dark wood



At the Kelekian Gallery

POLONAISE RUG
Middle of XV. Century

frames are distinctly decorative in appearance. A gaily colored "Merry-go-Round," by Kaemmerer, and a three-quarter figure by Joseph Israels in his earlier manner, are other recent additions to these galleries.

Paintings by Alfred Sisley will remain at the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, until April 15, instead of April 8, as previously announced.

Among the photographs of well-known people in the Falk Galleries, No. 14 West Thirty-third Street, is the accompanying portrait of A. Muller-Ury, the well-known artist.

Mr. Falk has a rare collection of pictures gathered during his years of experience in photography, one of the most interesting being that of Thom-

as A. Edison, taken on the occasion of a banquet held April 11, 1904, commemorating the twenty-fifth anniversary of his first electrical invention. Mr. Edison went to Mr. Falk's studio just before the banquet, where he was photographed by an electric light which he himself had invented.

The portraits of Gov. Myron Meritt, of Ohio, Dr. Seward Webb, Sig-



Photo by Falk

A. MULLER-URY

nor Marconi, Lord Kelvin, the celebrated scientist, Sir Robert Kaye Gray, president of the English Institute of Electrical Engineers, Mrs. John McGee, Mrs. Louis Iselin, two charming water-color portraits of Mrs. Joseph Widener, and Mrs. John C. Lathan, as well as an admirable miniature of Mrs. John Wanamaker, are notable examples of Mr. Falk's work.

Among the many interesting works

the sale, and now on view, are a fine portrait of a noble woman, by Ravestyn, formerly of the Count Niszeck collection, with all the careful attention to detail, and remarkable technique of the old Dutch artists, and a beautiful painting by Sir Joshua Reynolds, the portrait of his niece, the Marchioness of Thomond. The subject is charmingly pretty, and the large canvas 40 x 50, is most attractive.

Owing to the expiration of the lease of his present galleries at No. 384 Fifth Avenue, Julius Oehme sent a number of his collection of paintings to Messrs. M. Thomas & Sons, the Philadelphia dealers, which paintings were sold at public auction on Wednesday afternoon. Some of the artists represented were Andreas Achenbach, B. J. Blommers, E. Boudin, J. B. Corot, Jules Breton, N. Diaz, Jules Dupre, Tony Robt. Fleury, J. I. Henner, H. Harpignies, Sir Godfrey Kneller, Meissonier, Thaulow, Weissenbruch, Ziem, etc.

At their Conduit Street auction galleries, London, last week, Messrs. Knight, Frank & Rutley sold a collection of old silver and curios, including the plain gold snuff box presented by the Empress Maria Theresa to Commissioner Proby in 1746, which sold for £40.

OF GENERAL INTEREST.

An exhibition of historical portraits of the 17th century will shortly be held at Oxford.

Messrs. Shepherd Brothers, London, are holding an exhibition of portraits and landscapes by early British masters.

Excavations at the Roman station of Barhill, near Glasgow, Scotland, have resulted in such numerous proofs of Roman occupation, as to give them a unique place among North British work of the kind. These excavations were begun in 1902, and are not yet completed.

Inscriptions discovered by the Danish archaeologists in the Acropolis of Lindos are said to throw a new light upon the date of the Laocoon group, and suggest that it was produced in the Augustan age.—*The Athenaeum*.

An interesting exhibition of Italo-Byzantine art has been arranged at Grottaferrata, to commemorate the 900th anniversary of the founding of the abbey there. Exhibits of paintings, carvings, and works of goldsmiths have been promised from the Vatican and other collections.

Director von Werner of the Berlin Academy of Art has refused to admit women students, and more than 200 of them have sent a petition to the Prussian Minister of Education, demanding admission on terms similar to those accorded them at the universities. The decision of the Minister is awaited with much interest, as it will establish a precedent in other State art academies from which women in Germany are still excluded.

The exhibition of old Brussels art will be held at the Cercle Artistique of that city from July to October, and additional buildings are being planned for the occasion. It will be under the patronage of the king, and Prince Albert has consented to be president of the honorary committee. A temporary annex is planned for the masterpieces of the Brussels studios of the 15th, 16th and 17th centuries, which will include tapestries, sculpture, sculptured wood, etc.

An exhibition of paintings by Albert L. Groll, some twenty-seven canvases, including those shown at the Clausen Galleries last week, will open in Boston on Monday.

Owing to the recent sale of the Brandus collection, the galleries at No. 391 Fifth Avenue have lost many of their best canvases, but others are being received to take their places, and among paintings not included in

HERE AND THERE.

An exhibition of works by Whistler will be held in the Luxembourg Gallery, Paris, opening about May 1. This exhibition has been arranged for by the executrix of Whistler's estate, Miss Phillips, and the well-known London firm of experts in old masters, Messrs. P. D. Colnaghi & Sons, but Messrs. Knoedler & Sons of this city, Paris, and London, have charge of securing the pictures from different collections, both in this country and Europe.

A nucleus has already been obtained for the gallery of modern art for Ireland, in the unexpected gift of two Constables and two Corots. These were bought from the Staats Forbès collection by the Prince and Princess of Wales, and given to the gallery. A fund of \$100,000 has been started with a popular one dollar subscription, for the purchase of five other paintings from this collection.

Director Comfort has arranged with Professor Bolton Coit Brown of New York to show at the Syracuse Museum of Fine Arts some examples from the latter's rare collection of Oriental art.

The Aberdeen Sculpture Gallery of Casts will be opened to-day by Sir George Reid, R.S.A., LL.D., at 2.30 P.M. A private view will be held the preceding day.

For some years a small museum and art gallery has been in existence. This has now been entirely remodeled, enlarged and fitted with the very latest improvements, until the present gallery will compare with any other in the United Kingdom, and in the new center court the Aberdeen people believe they have one unique.

The council has arranged a collection of casts brought from all parts of Europe, forming one of the most expensive and complete outside of London, available for teaching the whole history of sculpture.

It is expected that representatives from the museums of Paris, Berlin, Dresden and Rome will be present at the opening ceremonies.

A bust of General Lafayette, modeled by Houdon, has been presented to the University of Virginia by the French Government, through Ambassador Jusserand, and is now on its way to this country.

In the large gymnasium of the Knickerbocker Athletic Club Building, which has long been closed, a private view was recently given by Mr. J. Alexander Hayden, of three remarkable old altars from the chapel of the Convent of Our Lady of Consolation in the town of Utrera, not far from Seville in Spain, and one of the finest in the province. The altars, the largest of which has been set up for inspection, were imported a few weeks ago by Mr. Hayden, and are the most important of the kind that have ever come to New York. They are greatly interesting architects, artists, and, in fact, all lovers of art and decoration.

Estimated to be worth between \$150,000 and \$200,000, they were secured by Mr. Hayden's agent only by much diplomacy and at large expense. They date from the year 1557. The people connected with the church consented to the sale of these altars for the reason that they wanted to have the money to use in the erection of schools and other educational institutions, which they deemed would be of more value to their people than the altars.

Carved in wood and gilded and touched up in color, the altars are beautiful and striking in effect.

BOOK NOTES.

Charles Scribner's Sons will shortly publish an account of recent excavations in the Roman Forum between the years 1898 and 1904, written by E. Burton-Brown, who has been lecturing in the Forum twice a week during the winter.

New importations by this firm are the latest volume of the Newnes Library of Applied Arts, "Old English Furniture," by Frederick Fenn and B. Wyllie. There are ninety-four illustrations reproducing furniture owned by the authors, or in the collections to which they have had access, including examples of the Stuart, Queen Anne, and Jacobean periods, and of Hepplewhite, Chippendale, Sheraton and other makes.

The Newnes set of drawings, by Sir Edward Burne Jones, is a thoroughly satisfactory work. The drawings are excellently reproduced, and are preceded by an interesting essay by T. Martin Wood.

Art features of the April Century include an article on famous French chateaux, illustrated from drawings in black and white and colors by Jules Guerin and Andre Castaigne; three full page drawings by Sigismond Ivanowski of three of Tolstoi's celebrated women, Katie, Mariana and Anna Karenina, of which the latter is especially satisfying and characteristic; and a brief article with pictures of the three bronze doors made by Daniel Chester French for the Boston Public Library. Helen Zimmern's article on Holy Saturday in Florence is also effectively illustrated from photographs.

"Parisians out of Doors," by F. Berkeley Smith, author of "The Real Latin Quarter" and "How Paris Amuses Itself," will be published in June by Funk & Wagnalls Company. Illustrated with numerous drawings and photographs by the author, and a water-color frontispiece by F. Hopkinson Smith.

The one-hundredth anniversary of the birth of Hans Christian Andersen, April 2, will renew interest in the Danish fairy tales and folk tales that have delighted two generations. The Century Company publishes a "memorial edition" of Andersen's fairy tales, a distinctive feature of which is the series of beautiful illustrations, two hundred and fifty in all, by the author's fellow-countryman, and the most distinguished of living Danish artists, Hans Tegner.

In the March number of "Les Arts" just received, are reproductions of the four panels by Boucher, representing the seasons, purchased at the recent Ridge-way sale in Paris by Mr. Eugene Fischhof for 80,000 francs, and sold by him to an American collector. It is understood that these panels are now on their way to this country. The reproductions in "Les Arts" are exceptionally good, and give an excellent idea of the exquisitely decorative charm and grace of these remarkable examples of early French art.

Sixteen miniatures by William Dunlap have just been found in an old scrapbook. They are portraits of New Yorkers, but no one knows now who thirteen of them were. Three are of the painter himself, Mrs. Wigwell, an actress, and Mrs. F. O. C. Darley, the wife of the famous illustrator.

William Dunlap was born at Perth Amboy in 1766. He studied at London in the art class of Benjamin West, painted the portrait of George Washington. His miniatures have a singular merit. They are painted, like large por-

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traits, in broad strokes of the brush at a time when the miniature painters' works were in stipple and hair lines. The men of to-day are not admirers of that dainty style. It is Dunlap's bolder work that has their favor.

A recent English publication is a history of Ham House, and its art treasures, by Mrs. Charles Roundell, published by Bell & Sons. This old English mansion is said to be rich in rare books and miniatures, and the author has been given every opportunity to study these. The book contains numerous illustrations.

The Arundel Club, a society recently formed to distribute among its members photographs of little known or unedited works of art, has sent out its first year's publication. The pictures receive the ascriptions given them by their owners, which will probably not meet with general acceptance. The most remarkable are an altar piece from the Archbishop's palace at Evora, Portugal, ascribed to David; a Madonna, signed and dated by Francesco da Rimini; a signed Benedetto Diana, a head of Christ, which, it is thought, will settle the authorship of a celebrated "Supper at Emmaus" in the Church of San Salvatore, Venice, once attributed to Bellini; the Sicilian "Madonna and Child," recently lent to the Burlington Fine Arts Club by Mr. Salting; a fine Martin Schongauer, and Filippo Lippi's "Adoration of the Magi," owned by Sir Frederick Cook, with the same owner's "Pieta" ascribed to Moretto. There is a magnificent family group by Franz Hals.

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EXHIBITIONS NOW ON.

The exhibition of paintings by Gifford and Reynolds Beal at the Clausen Galleries, No. 381 Fifth Avenue, closes to-day. There are now on view, however, continuing until April 15, twelve attractive paintings and water-colors by Bertha Sanders.

Miss Sanders is essentially a colorist, her oils in particular are generally of sunset skies, and are painted on days of full summer. She is not always sure as to her drawing, and her compositions are at times somewhat crowded. The best of her oils are "The Orchids," "Sunset," full of glowing light, "Hilltop," with a rich sky, and "After the Shower, Spring Afternoon," more delicate and softer in color than her other work. Of her water-colors, the best are "Twilight," which has good sentiment, "The Star in the Pool," with deep, rich color quality, and "Landscape," a good tonal study.

Portraits of children by Francis Day, and a collection of water-colors by Winslow Homer, were placed on exhibition at the lower Knoedler Galleries, No. 355 Fifth Avenue, on Wednesday. In the upper gallery an interesting landscape by George Elmer Browne, a pupil of Weissenbruch and Maris, has recently been hung.

Mr. Day gets remarkably good effects with the use of charcoal and water. His four heads of little girls are charming in expression, and truthful and rich in color. The subjects of the water-colors by Winslow Homer are the familiar hunting and fishing scenes in the north and Maine woods, and at Bermuda and Key West. Their characteristics are, as ever, crude but splendid color, laid on in broad washes by a master hand, giving a general effect of truthfulness to locale, and great virility.

An exhibition of paintings by Mr. and Mrs. J. Francis Murphy opened at the Katz Gallery, April 4, and will continue until the 15th.

At the Metropolitan Museum the retrospective exhibition of the work of students at the American Academy of Rome during the past ten years, and which has recently closed there, drew attention to the enterprise and its needs. The fund for the endowment of the Academy is being so rapidly pushed as to justify the trustees in the belief that the entire sum, \$1,000,000 needed, will be subscribed by May 1. The work shown at the Museum proved that the students have taken full advantage of the opportunities afforded them by the Institute to study, and emphasized the necessity for broadening the scope of the Institute.

An exhibition of twenty-five paintings by John W. Alexander will open in the art gallery of Pratt Institute, Monday, and will continue until May 6.

The fourth annual exhibition of the Municipal Art Society, which will continue through this and into next week at the National Arts Club, is made up, as usual, of a number of architects' drawings and plans, various models in plaster for public buildings, schools, bridges, subway stations, etc., and some pictures, including Frank M. Bogg's well-known "Brooklyn Bridge," studies by George Breck for mural decorations, the Flower Memorial Library at Watertown, N. Y., and F. Dana Marsh's virile compositions depicting workmen on the iron skeletons of sky-scrapers.

From the New York Improvement Commission come twenty-two designs and a colored chart exemplifying the ideas of the commission for making the

city beautiful, shown at the Architectural League display, and other drawings, also shown there, including the plan of the "Outer Park" System of Philadelphia, proposed improvements at Cape May, and the photographs, drawings and models of the new Croton dam, from the Aqueduct Committee.

At the Gimpel and Wildenstein Galleries, No. 252 Fifth Avenue, M. Henri von Daur, a German by birth, long resident in Paris, and an American citizen, and whose work as secretary general of the American National Institute in Paris has brought him prominently before the French and American art public, is making an interesting exhibition of some seven oils and thirty-one water-colors. The artist, who has been a great traveler, has a keen eye for the picturesque, and his pictures are characterized by much refinement, good outdoor feeling, and at times delicacy of color. Of the oils, perhaps the most interesting is a painting of the Villa Doria-Pamphili, at Rome, and a view of St. Mark's, Venice, at early morning. Among the water-colors, a view of the Grand Canal, of San Giorgio, at Venice, the ruins of the Castle Lichtenstein, at Moedling, the artist's birthplace near Vienna, and a charming view of Long Island Sound near Westchester, are the most attractive.

Thomas Bullock not only has a large stock of antiques of every description, furniture, silver and bric-a-brac, in his show rooms at No. 358 Fourth Avenue, but in a rear room are some fine paintings. The furniture is all genuinely old, as he never deals in reproductions. Of the paintings, a beautiful Poussin in soft, dark coloring is noticeable, and a Chardin, four figures seated at a table, is full of animation, one of the women recalling Greuze in general style. The portrait of a solemn burgher, by Mierevelt, bears the imprint of that master in every brush stroke, as one connoisseur remarked recently. A small Sir Joshua Reynolds is rich in coloring and a soft toned landscape by Naesmith, effectively framed in dark wood, is worthy of mention.

At Lanthier's Old Curiosity Shop, No. 354 Fourth Avenue, may be seen this week a suite of fine old Aubusson tapestries, four large pictures and four panels, all finished with graceful borders of flowers and acanthus scrolls, after cartoons by Lancret.

The colors of these tapestries are soft, rich blends of rose, blue, brown and yellow. The subjects are bits of the royal gardens at Versailles, with rose, fleur-de-lis, narcissus and violet borders, splendid marbles, plashing fountains and fluttering doves. The figures are effectively costumed and gracefully posed. The suite is woven with the skill that characterized its epoch.

We publish the following list of pictures of the David H. King, Jr., collection, sold by Thomas E. Kirby at the American Art Galleries last week Friday evening, with artists, prices and buyers:

"Le Paysan," Augustin Theodule Ribot; F. A. Chapman	700
"Portrait of Mr. Bonilly," Sir Thomas Lawrence, P. R. A.; Jules Oehme	300
"At Cairo," Eugene Fromentin; H. H. Stevenson	950
"Portrait of Catherine Mignard," Pierre Mignard; H. B. Hollins	2,500
"Moorish Horsemen," Eugene Fromentin; Emerson McMillin	1,500
"Moonlight on the Yare, Norwich," John Crome (called "Old Crome"); S. J. Reckendorfer	425
"The Gludecca, Venice," Louis Eugene Bondin; Glaesner & Co.	1,125
"Sunset on the Oise," C. H. Delpey; J. C. Gray	325
"M. de Nanteuil-Laurville," A. L. Claude Fagnest; Arthur Tooth Sons	350
"Portrait of a Lady," John Russell, R. A.; Jules Oehme	1,525
"Racchante," John Opie, R. A.; Payne Whitney	800
"Portrait of a Lady," Antoine Watteau; H. W. Payne	3,200
"Portrait of Nugent the Painter," John Opie, R. A.; New York Co-operative Society	625
"Master James Haig," Sir Henry Raeburn, R. A.; H. B. Hollins	900
"The Duke of Reichstadt," Sir Thomas Lawrence, P. R. A.; Payne Whitney	3,500
"Portrait of Miss Scott," Sir Thomas Lawrence, P. R. A.	2,950

"Master Kenwood Shaw," Sir Thomas Lawrence, P. R. A.; B. C. Porter	1,475
"The Princess de Conde," Franz Porbus; "Lady Charlotte de Montmorency," Philippe de Champagne	950
"Queen Charlotte," Thomas Gainsborough, R. A.; Eugene Fischhoff	750
"Sir Francis P. Bourgeois, R. A.; Sir William Beechey, R. A.; H. W. Page	2,150
"Dr. Richard Warren," Thomas Gainsborough, R. A.; Mrs. H. W. Sibley	4,100
"Portrait of a Gentleman," John Hoppner, R. A.; Mrs. E. Pope Sampson	1,850
"Madame D'Henin," Nicolas de Largilliere; James D'W. Cutting	1,550
"Portrait of Mrs. Clarke," George Romney, R. A.; "Madame Scarron," Pierre Mignard; Sir William Van Horne	2,000
"Madame Elizabeth de France, sister of Louis XVI.; Mme. L. E. Vigee Le Brun; Jules Oehme	1,400
"The Marquise de Breteuil," German Jean Brouss; Emerson McMillin	900
"Queen Marie Leszinska," Charles Andre Vanloo; "Lady Sarah Bunbury," Sir Joshua Reynolds, P. R. A.; Sir William Van Horne	2,725
"Madame de Noailles," Nicolas De Largilliere; George Arents, Jr.	1,700
"Normandy Pasture," Mme. Marie Dieterle; Jules Oehme	1,050
"A Garden Party," Adolph Montecelli; "Thomas Thornhill, Esq.," George Romney, R. A.; Emerson McMillin	1,250
"Portrait of a Young Gentleman," John Russell, R. A.; Max E. Bernheimer	1,000
"Mme. Vestris," Mme. L. E. Vigee Le Brun; "Lady Samuel," Cornelis Janssen; R. Hall McCormick	875
"Princesse de Polignac," Antoine Vestier; Joseph Pultzer	1,850
"Portrait of a Gentleman," Sir Henry Raeburn, R. A.; Joseph Pultzer	500
"Mme. De Rolsey," Jean Marc Nattier; J. S. Bache	1,900
"Landscape," Henry Harpignies; Jules Oehme	1,400
"Lady St. Asaph," John Hoppner, R. A.; "Character Sketch of Mrs. Siddons," Thomas Gainsborough, R. A.; Charles R. Alexander	7,600
"Sunset," Jules Dupre; Eugene Glaesner & Co.	1,050
"Portrait of a Lady," Thomas Gainsborough, R. A.; "Landscape," Charles Francois Daubigny; W. G. Phillips	2,500
"Portrait of a Young Girl," Mlle. Jeanne Philbert Ledoux; New York Co-operative Society	3,800
"Near Ville d'Avray," J. B. C. Corot; A. Tooth & Sons	900
"Sunset on the River," Henri Harpignies; Scott & Fowler	5,225
"The Heart of the Forest," N. V. Diaz; Jules Oehme	1,150
"The Duc de Penthièvre," Nicolas de Largilliere; "Lady Hamilton as Bacchante," George Romney, R. A.; H. W. Payne	2,050
"Henriette de Bourbon Conté, Duchesse d'Orleans," Jean Marc Nattier; C. I. Hudson	2,000
"Portrait of a Gentleman," Thomas Gainsborough, P. R. A.; "Mr. Leneve, Alderman of Norwich," Sir Peter Lely	8,500
"Portrait of Miss Lockwood," George Romney, R. A.	4,000
"The Duchess of Rutland," Sir Godfrey Kneller; James D'W. Cutting	1,600
"Holland Meadows," Anton Mauve; W. G. Phillips	3,050
"The Countess of Halifax," Sir Godfrey Kneller; Jesse Straus	6,500
"The Duchess of Buckingham," Sir Thomas Lawrence, P. R. A.; Adolph Lewin	900
"Duke of Cumberland and Bavaria," Sir Peter Lely	6,400
"The Comtesse D'Argenson," Jean Marc Nattier; J. D. Schenhausen	700
"Portrait of Miss Macartney," Sir Henry Raeburn, R. A.	18,000
"Mrs. Hales, nee Chalmers," Sir Joshua Reynolds, P. R. A.; Eugene Fischhoff	10,500
"The Countess of Carlisle," Sir Peter Lely; Max E. Bernheimer	3,750
"The Duke of Portland," Sir Henry Raeburn, R. A.; Jules Oehme	1,200
"Henrietta, Duchess of Orleans," Adrian Hanneman	2,500
"The Marquise de Lafayette," Nicolas de Largilliere	700
"The Marquise de Saffray," Madame L. E. Vigee le Brun	7,200
"Patrick Blake, Bart.," Sir Joshua Reynolds, P. R. A.	5,700

The antique furniture, rugs, etchings, water-colors and other objects comprised in the collection, realized a total of \$17,879.

The 193 pictures which made up the Brandus collection were sold by Mr. James P. Silo in the Waldorf-Astoria ballroom on Wednesday and Thursday evenings, March 29 and 30, for a total of \$184,105. The total of the first evening's sale was for ninety-four canvases, \$53,035, and of the second evening for ninety-nine canvases, \$131,070.

Only fair prices were obtained as a rule, and there were several bargains. The highest figure of the first evening's sale, \$3,350, was paid by Mr. Louis Stern for an interesting example of Meissonier, "Rembrandt in His Studio," from the sale of the artist's effects in Paris in 1893. Mr. W. A. Johns paid \$2,850 for a good example of Ziem, a characteristic "Venice," and Mr. S. P. Shotter, of Savannah, \$2,525 for a Rosa Bonheur "Plowing."

Pictures that brought \$1,000 and upward, with artists' names, the titles of the pictures, the buyers' names when obtainable, and the prices they brought, were as follows:

Roybet, an expert, L. Ross	\$1,700
Rantere, Mme. De Parabere, L. A. Lanthier	1,600
Deer forest scene, forest scene, L. A. Lanthier	1,500
D. Mytens, Marie De Cammido, L. A. Lanthier	1,500
Gainsborough Dupont, Mrs. Lowndes Stone-Norton	1,550
Corot, Ideal landscape, A. W. Bishop	1,300
Darbes, Empress Marie of Russia, L. A. Lanthier	1,200
Thaulow, bridge at Verone, Louis Ralston	1,050
Abbessine, J. Graham	1,050
Zuechero, Eleonora de Valois, L. A. Lanthier	1,075
Thaulow, River Arques, H. D. Babcock	1,025
Le Nain, Mile De Blois, Mrs. F. Sutherland	1,000
L. Tocque, Marquise de Litenols, Mrs. F. Sutherland	1,000
Alme Perret, Harvest Time	1,000

An interesting example of Millet, "The Seated Spinner," which came from Bous-

sod-Valadon and M. Montaignac, of Paris, to Mr. Brandus, was purchased by Mr. Eugene Fischhoff, the Paris expert, for \$24,000 at the second evening's sale. \$11,500 was paid for a Schreyer, by an agent. To Mr. L. A. Lanthier went Coello's "Portrait of Isabelle Claire," from the collections of Queen Isabelle of Spain, and Emile Gravel.

\$7,050 was paid by Mr. Eugene Fischhoff for an early and interesting example of Corot, "Souvenir d'Italie;" \$4,200 for a good example of Meissonier from the sale of the artist's effects in Paris in 1893, also by Mr. Fischhoff; \$3,600 paid by Mr. John Fanning for a Cazin landscape; \$3,500 for a portrait of the Marquise de Sombrevail, by Mr. P. M. West; \$3,400 for a Ziem, by Mr. G. W. Patterson, and \$3,100, for a Van Marcke, by Mr. A. W. Bishop.

Among others who bought important canvases were Messrs. A. Bradley, J. Green, J. B. Smith, C. Snedecor, W. W. Johns, R. J. Murphy, H. D. Babcock, J. A. Irwin, J. Martin, Baron Schelling, the Russian Consul; William Sleicher, J. A. Bernin, of New Orleans; William G. Peckham and Mmes. A. Dunn, W. P. Hamilton, F. Sutherland and Campbell Clark.

The pictures which sold for \$1,000 or over at the second evening's sale, with artists' names, titles, buyers' names, when obtainable, and prices, were as follows:

Corot, "Landscape in Auvergne," A. Bradley	\$2,900
Daubigny, "Landscape and River," John Fanning	2,000
Meissonier, "The Parting Cup," J. Graham	2,300
Rosseau, "Gorges d'Apremont," John Fanning	1,850
G. Palma, "Eleonora Gonzaga," J. Graham	1,800
Gerome, "Feeding the Pigeons," E. Fischhoff	1,750
Rubens, "Isabelle Brandt," J. B. Smith	1,700
Roybet, "Spanish Amateur," J. Graham	1,700
Bougereau, "Conquered Love," J. Graham	1,650
Diaz, "Oriental Siesta," John Fanning	1,450
Alme Perret, "La Gardeuse d'Oies," John Fanning	1,400
Alme Perret, "Waiting for the Boatman," C. Snedecor	1,400
Gaert Filnek, "Portrait of a Lady," P. M. West	1,325
Jacquet, "Sweet Music," John Fanning	1,275
Daubigny, "Landscape," R. Ralston	1,200
Madrazo, "Vanity," W. W. Johns	1,150
Thaulow, "In Normandy," Mrs. A. Dunn	1,100
Diaz, "Pool in Forest," J. Graham	1,075
Thaulow, "River Arques," J. A. Bernin	1,075
Daubigny, "River and Landscape," Edward O'Reilly	1,050
Thaulow, "Venice," J. Graham	1,050
Diaz, "Figures and Landscape," E. Fischhoff	1,000

A total of \$127,000 was realized at the sale of the Beaurdeley collection of 18th century engravings and drawings in Paris.

Three pictures have been purchased by William M. Chase from the present exhibition of the Society of American Artists. These are Henry Salem Hubbell's "The Poet," Paul Cornoyer's "Madison Square," and a marine by Straus, which was accepted by the jury, but not hung, owing to lack of space.

In Paris:—Bust of a young girl, Boucher, \$340; Return from the Fair, Huot, \$510; Portrait of a Man, Le Guay, \$1,060; Portrait of the Artist, Lemoine, \$404; View of the Castle of Madrid, Lespinasse, \$870; The Toilet, Mallet, \$860.

In London:—Landscape by Gainsborough, \$315; "The Magi," B. Van Orley, \$472.50; Polyptych with ten scenes from the Passion of Christ, A del Rincon, \$499.

An interesting canvas entitled "The Stream in the Meadow," which was painted by Charles Conner, the Richmond artist who died a few weeks ago, has been purchased by Emil Deitz, of Indianapolis, and will be placed in the permanent collection of the Herron Art Institute in Indianapolis.

In a lot of abandoned goods sold on April 4 at the public stores, was a painting of a cow consigned to "Pierpont Morgan, trust-koenig, America," but which was never claimed by the banker. The government appraisers have valued this work of art at \$5.

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